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BALLET THEATRE: American style

Aubrey B. Haines

More than twenty years ago the Ballet Theatre made its debut on the stage of the Center Theater in Radio City in New York. Today the organization is as courageous, bold, and fancy-free as when it was founded by Richard Pleasant in 1940, dedicated to what then was the radical idea of creating a gallery of the dance, American in character and international in scope.

In the ensuing years a great deal has happened to the Ballet Theatre and to the world of ballet generally. No longer is anything about the ballet rarefied — if it ever was. Everywhere one looks — in motion pictures, on television, and on the legitimate stage—ballet is not only accepted but enthusiastically welcomed.

The development of the Ballet Theatre is to the credit of the company. It has seen the rise of such stars as Alicia Alonso, John Kriza, and Nora Kaye from its **corps de ballet.** Its roster of choreographers is also distinguished, including such names as Fokine, Massine, de Mille, Tudor, Robbins, Kidd, Loring, and Lichine. Such composers as Leonard Bernstein, Morton Gould, William Schuman, and George Antheil have written original scores for its productions. And it was the first American company of any kind to tour Europe, having made eight trips abroad as an ambassador of American culture, including two extensive European tours, two visits to Mexico, one to Cuba, and a tour of South America.

By the season of 1954-1955 the company had achieved its objective of performing in every State in the nation. A number of innovations have been chalked up to the company's credit. It was the first major ballet group to appear on television (1949); the first to present the **premiere** of a major ballet (**The Capital of the World**) on a television program (Omnibus, 1953); the first to perform on an aircraft carrier (U.S.S. Oirskany in April, 1952); and the first to appear in a night club (Las Vegas, 1952).

Upper: American Ballet Theatre's 'Rodeo', lower: 'Les Sylphides'.

Who dreamed that all this was in the offing the night of the company's first performance? On January 11, 1940 — just a week later than the date originally scheduled the previous fall — the Ballet Theatre opened a three-week season at the Cntral Thater in New York, followed soon afterward by a national tour. Cheers, press acclaim, and a touch of astonishment welcomed the opening performance. The company made its debut in a way that guaranteed almost everything but the unpredictable — permanence. Seats made available to the public from 55 cents to $2.20, a well-trained **corps de ballet** that was the result of three months' rehearsal at higher than union wages, and fresh and sparkling sets and costumes — all served to attract large and enthusiastic audiences.

So did an excellent assortment of choreographers and dancers. Heading the choreographers were Michel Fokins and Adolph Bolm, both synonymous with Russian ballet the world around.

There were three women: the Englishwoman Andree Howard, the American Agnes de Mille (responsible for a Negro ballet called **Obeah**), and the Russian Bronislava Nijinska, sister of Nijinsky. Then there were Anton Dolin of the Diaghilev school, who restaged **Giselle** and **Swan Lake;** Antony Tudor of the English school; Eugene Loring of the American school; José Otero, late of Hollywood and still later of the revue, **Mexicana;** and Yurek Shabelevski, who presented his patriotic Polish ballet, **Ode to Glory,** to Chopin music.

Like Bolm all these men were as noted for their dancing as for their directing; hence they headed the list of male dancers. Built around a nucleus from the defunct Mordkin Ballet, the cast of more than ninety dancers had separate dance units of fourteen Negroes and twelve Spaniards and an orchestra of eighty men under Alexander Smallens and two associates. Among the women dancers the company included Patricia Bowman, Lucia Chase, Karen Conrad — whose feats of elevation left the opening-night audience amazed — and Nina Stroganova, all of the Mordkin Ballet, Annabelle Lyon, formerly with the Ballet Caravan, and Nana Gollner of Hollywood.

With so varied a collection of choreographers and dancers the Ballet Theatre's repertory of twenty-one dances ranged from the traditional ballets of imperial Russia to such contemporary works as Mikhail Mordkin's **Voices of Spring.** Two of the six brand-new ballets were given **premieres** the opening week: William Saroyan's **The Great American Goof** and Bolm's **Peter and The Wolf.**

In a program note of Shavian length and flippancy Saroyan noted, "I don't know the first thing about ballet." He left the choreography to Loring, the music to Henry Brant, and to Boris Aronsonthe costumes and scenic environment of traffic lights, butterflies, roses, and abstractions flashed by colored lights on white sets. What Saroyan contributed was the plot (a blockhead weaving his way through the absurdities of life) and — a radical departure for ballet — dialogue spoken by the hitherto mute dancers that enforced life's general foolishness. "World, here I am . . . I want to resign. . . . All you do is burn me up."

Less difficult for audiences and critics to accept was **Peter and the Wolf,** an animal fairy tale based on a story and score by Sergei Prokofieff. Beautifully enhanced by Lucinda Ballard's sets, the amusing little tale danced by Loring as Peter, William Dollar as the Wolf, Karen Conrad as the Duck, Nina Stroganova as the Cat, and Viola Essen as the Bird showed all the ear and toe marks of a potential classic for ballet repertoire.

After a successful European tour in the 1950-1951 season the Ballet Theatre returned to New York for a single performance at the Metropolitan Opera House on January 8, 1951. This program

was a kind of résumé of what the company had danced abroad. Then Nora Kaye left the organization, and that — added to the defection of Laing and Adams — seemed like a disaster. Nevertheless, in spite of these radical changes in personnel, Ballet Theatre had its most successful tour in a decade, both at the box office and with the critics. In Chicago, for example, there were sold-out houses for the entire engagement, and audience enthusiasm ran higher than usual.

But something happened which the company had always decried: Ballet Theatre helplessly fell into the star system. However, considering that the stars were Yousekevitch and Alonso and that they were in superlative form, the situation was not exactly deplorable. The company had other assets, such as a touring repertoire of solid successes and an excellent supporting cast of such dancers as Kriza, Vance, Moyland, Godkin, Koesun, and Braun. Nor was there anything second-rate about the **corps.**

In the season of 1951-1952 two shocking theatre pieces were introduced that were excellent ballets. Jean Babilée and Nathalie Philippart in Roland Petit's **Le Jeune Homme et la Mort** added a new dimension to dramatic intensity in ballet. Carmalita Maracci's **Circo de España** developed considerable substance after its impressive but inconclusive **première** the previous spring. But the ballet still lacked a logical large-scale closing episode. If that could be made, the production would be a veritable masterpiece. Alicia Alonso, who can be the calmest of classicists, tackled the patr of the woman in the Raw España episode and gave it a gusty humor and biting derisiveness. John Kriza as the Man of Many Tangos offered a wry caricature that indicated the artistic strength he held in reserve.

An interesting reaction occurred when in 1956 the Ballet Theatre appeared as Covent Garden in London. In performing the

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Lupe Serrano

classics, its dancers were accused by critics of being athletic rather than aesthetic. It was much easier for the British and the French to applaud ballets such as **Rodeo** and **Fancy Free,** for the subject matter and approach seemed more suitable to what Europe expected from American culture, whereas there was something quite unsettling about American classicism. Could it be that London had become so preoccupied with becoming the world ballet capital — at the expense of Paris — that scarcely anyone had paid serious attention to what had happened in New York?

The unlikely prospect of ever playing in Central and South America suddenly brightened in the summer of 1955, when the United States Government, through the National Theatre and Academy and the International Exchange Program, arranged for

'Interplay'

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Ballet Theatre to go on a five-months' tour of good will south of the border. Lucia Chase, who for the past fifteen years had been furthering the cause of American ballet from Vancouver to Vienna, had some difficult problems to solve on this proposed journey. The mere mechanical headaches involved in transporting tons of scenery, costumes, and music over the Andes Mountains and the Amazon jungles were overwhelming. And the position of Joseph Levine as musical director on the trip promised to be a nerve-wracking job. He had to train and conduct a different orchestra in each city the company played. The repertoire was large, relying heavily on such modern scores as Leonard Bernstein's **Fancy Free,** Morton Gould's **Fall River Legend** and **Interplay,** and Aaron Copland's **Rodeo** and **Billy the Kid.** Not only extreme virtuosity but a certain familiarity with the modern idiom were required of the orchestra. How the various orchestras were to play such scores in places where there were only bongo drums was something that required considerable faith and hope.

In Mexico City the Ballet Theatre appeared at the impressive Palacio de Bellas Artes, and the Orquesta Sinfoniaa Nacional — originally trained by Carlos Chavez, no longer in command — played in the pit. The company played to good houses and received excellent press notices. One of the most successfully received ballets was **The Combat,** starring Lupe Serrano and John Kriza. The altitude, however, disturbed the group more than they had expected. Oxygen tanks were set up in the wings for the dancers, but even so one night all four Cygnettes in **Swan Lake** passed out after completing their difficult dance. On their last day in Mexico City the Ballet Theatre was asked to give a benefit performance at the Auditorium Nacional before an audience of 18,000 persons. It was scaled at popular prices to enable the Mexican man on the street to witness the performance. By the vociferous reception the dancers knew that they had made many friends.

As the company walked into the Capitol Theatre in Guatemala City, Guatemala, ti was at once apparent that they were not in the well-groomed Bellas Artes of Mexico City. The stage was uncomfortably small, the technical facilities primitive, and the backstage dressing rooms makeshift. The conductor's entrance to the orchestra pit to begin **Swan Lake** seemed to be the signal for a full-scale riot to break out in the gallery. The noise-making was so deafening that the conductor assumed it was the equivalent of "Yankee, go home." It took all his courage to start the music, since he expected to be victim of a hail of tropical fruit. The demonstration continued even after the curtain rose, and Nora Kaye — a trouper to last — made her appearance as the Swan Queen to what sounded like "Kill the umpire." Only during the lyrical **pas de deux** of the Queen and the Prince did the people become quiet. Later that night the trouble transpired. It was not, as supposed, an anti-American demonstration. The local house

manager had sold the same seats to the gallery twice, and the ensuing riot was a battle for rightful ownership!

In San Jose, Costa Rica, the dancers plunged into veritable jungle country. Nevertheless, the Teatro Nacional was a delightful surprise — a small jewel of an opera house, worthy to house any theatrical troupe on earth. An unusual feature was the interest in and constant attendance at the performances of the Costa Rican president, José Figueres, who stands unique among Latin American leaders. Night after night he came, filling his box with family and friends and making it a point to tell the dancers how much their performances were being enjoyed.

As the company traveled farther south in Central America, both the altitude and the musical standards fell lower and lower. In Panama City, Panama, the Orquesta Nacional, which accompanied the dancers, evoked the company's sympaathy and despair. These unfortunate musicians, ill-trained and with a pitifully low wage scale, produced sounds too distressing to describe. Yet somehow the orchestra and dancers managed to get through programs which included **Billy the Kid, Graduation Ball,** and **Fancy Free.** The ballets were received with typical ball-park enthusiasm while the audience smiled and fanned themselves in the stifling heat of the Teatro Nacional.

In Guayaquil, Ecuador, the technical conditions of the orchestra pit made a smooth performance practically impossible. The busy electricians did not get around to furnishing light for the pit until the musicians were already in their seats for the performance. At the last minute the technicians appeared, crawling on their hands and knees among the music stands. Peeling down wires, they instered the bare copper straight into the electric sockets. This done, they handed each musician an electric light bulb and moved on to the next stand. Most of the musicians placed the bulbs on the music itself, where they slowly burned a hole through the paper. That the pit was a crisscross of live wires did not sem to disturb anyone.

Midway through the performance — which was noisily appreciated by a packed house — the overloaded swtichboard blew, plunging the theatre into a terrifying blackness. The audience began to mutter and applaud while electricians raced around locating the fuses. The lights flickered on, only to blow out again. The house was plunged into darkness seven times during the performances in Guayaquil on a tour that gave the Ballet Theatre its greatest test of endurance amid many extreme handicaps.

But for all its problems the company was delighted to celebrate its fifteenth anniversary at the Metropolitan Opera House in New York in a brilliant three-week season from April 12 through May 1, 1955. To focus attention upon the extraordinary range of its repertoire and the roster of great dancers that it had assembled

at various times through the years, Lucia Chase and Oliver Smith, its present directors, invited twenty-six former members of the company to appear as guest artists, besides reviving several works by Antony Tudor and other choreographers.

It has recently been announced that the company will go under the new name of the American Ballet Theatre. This is as it should be, for this notable company has served many times as American cultural ambassadors of good will abroad. In true American fashion the Ballet Theatre quickly developed into one of the most brilliant companies of our time, with a repertoire of unexampled richnes, power, and variety. Furthermore, it has always retained a nucleus of superb dancers. Surely in its many tours to come, the American Ballet Theatre will reveal true ballet in the American style.

THE AMERICAN BALLET THEATRE, OLDEST NATIVE COMPANY, CELEBRATES TWENTIETH ANNIVERSARY

The American Ballet Theatre, the oldest native American ballet company, celebrates its Twentieth Anniversary with a three week season at the Metropolitan Opera House opening April 18, 1960. Lucia Chase and Oliver Smith, directors, announce the gala event with pride, noting that Ballet Theatre's twenty-year crusade to bring the best in ballet to the American public has developed a native heritage and national appreciation for the art which has now become popular entertainment.

"But this is a long way from how it began," Miss Chase recalled. "The American Ballet Theatre was pioneered by a group of public spirited individuals who were dedicated to forming an American company rep-

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resentative of the best in dance. They dreamed of a collaboration of the world's greatest artists as well as the development of native talent. They knew Americans could perform the great classics in the purest tradition, and they knew native choreographers were capable of creating important contemporary ballets if given the opportunity."

Dreams became a reality when a new company called The Ballet Theatre gave its debut performance at the Center Theatre on January 11, 1940, described by the press as "the greatest collaboration in ballet history." Outstanding choreographers came from the four corners of the Western World; Adolph Bolm and the Polish Bronislava Nijinska from California; Antony Tudor, Anton Dolin and Andree Howard from England; Jose Fernandez from Spain; Mikhail Mordkin and Yurek Shabelevski both in New York; and the young Americans, Agnes de Mille and Eugene Loring all contributed ballets. From virtual retirement came Michel Fokine to restage his lyric "Les Sylphides" — this production has now become the definitive version of the famous work.

The Ballet Theatre offered eighteen ballets that first season, including six world premieres and five American premieres. The original idea which founded the company sparked immediate response. Soon, some of America's foremost talents were collaborating to create American ballets. Composers Leonard Bernstein, Aaron Copland, Morton Gould, and designers Lemuel Ayres, Eugene Berman, Jo Mielziner, Oliver Smith began work with a new generation of choreographers: Agnes de Mille, Michael Kidd, Eugene Loring and Jerome Robbins.

Miss Chase reminisced, "The Center Theatre no longer stands at the edge of Rockefeller Plaza, but this pioneering company has grown to win esteem from Seattle to Helsinki and Bangor to Buenos Aires. We have performed in 48 states at home and 33 countries abroad. Throughout ten international tours we have been cultural ambassadors showing the U. S. not only has a proud dance heritage of its own, but the greatest respect for performing the classics in their purest form. Yes, ballet has come into its own here. Last fall when we opened our season at the Metropolitan Opera House, Ballet Theatre was the third company to open and perform concurrently in New York. We broke our previous box office records! And the State Department now considers ballet one of the country's prized achievements for export on the Cultural Exchange Program.

"In 1946 The Ballet Theatre was the first American company to go abroad and the scheduled four-week season at Covent Garden in London became a ten-week sellout. When the Cultural Exchange Program began, ours was the first ballet company to be chosen. Since the State Department called us the American Ballet Theatre abroad, we adopted the name in 1957 for use at home, too. We really felt we had won our name when the company's achievements were recognized by a tribute from the U. S. Senate in 1957."

BALLROOM ARTS FESTIVAL OF 1960

To further the development of technical and beautiful ballroom dancing, there will be a Ballroom Arts Festival in Albuquerque, N.M., June 24-26. It is open to all sponsored couples, thereby giving students an opportunity to exhibit their growing abilities and compare their faults in a friendly spirit of showmanship. With this outlet, the teacher is afforded the opportunity to set an annual goal for the product of the year's coaching effort.

The Ballroom Arts Festival will be an annual show, which is the first complete ballroom competition to be approved by the United States Ballroom Council. It is our dedication to help the professional teachers of America attain their rightful place in the entire field of dance arts. Such joint action will add stature to the profession and help gain recognition for the teacher's efforts in individual community responsibility.

Novice: Fox trot and waltz—open to all strictly amateur couples.

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Individual trophies will be awarded for 1st through 6th place winners in each of the 5 divisions. Decisions of the judges will be final with all compilations being certified by Peat, Marwick, Mitchell & Company. Names of the judges will be announced when the panel is approved by the United States Ballroom Council.

Do not over- or under-match your teams when selecting the division to enter. There is no accomplishment in winning over teams that have had much less training; one's goal is to do his best to win, but in defeat it is with equal pride that we know that we were beaten by the best!

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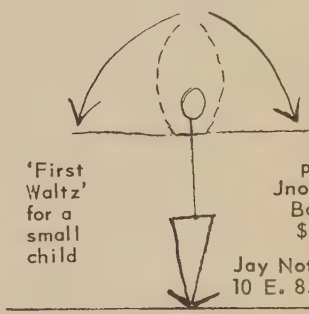
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the DANCE in NEW YORK

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by Bill Hooks

TOTEM
Dance Theatre Piece
By: Alwin Nikolais
Henry Street Playhouse
February 7, 1960

In his latest experiment in the theatrical combination of color, light, sound and movement Mr. Nikolais has brought forth a stunning production which in many ways appears to be a summary of his efforts in this direction to date. Just as with a true Totem he seems to have built to this concert in progressive layers of knowledge gained through the recent yars of experimental approach. His style and approach seem to have crystalized into a completely distinctive and individual format.

It is now possible to see some of the roots and influences most prominent in Mr. Nikolais' arrival at this particular kind of theatre. Certainly the externals of color, light and sound are more prominently featured than are the human dance elements. At times this results in a remoteness bordering on science fiction; at other times it gives free range to the imagination to project many possibilities onto the professed visual aspects; on still another level it allows one to merely enjoy a constant eye-fest of brilliant color, fascinating lighting and spectacular costume. The thing for which it allows least is any individual or personal development of the dancer—and by now this seems to be a set part of the Nikolais productions. The dancer contributes to the whole, but rarely if ever does the framework contribute to the performing instrument. For this reason it would seem that Mr. Nikolais follows more in his own spot on the Totem of Dance the space just above that of Lois Fuller—the early innovator of movement in light and color—than on the Totem of other pioneers in the dance world who have dealt more intimately with the movement and personal side of dance. Mr. Nikolais' impersonal parts of a production have reached high levels of invention, and have certainly given us a whole new look at the endless possibility of venturing into the exploration of color, light and sound.

Totem, as a dance was built section upon section as a series of rites, most of which took on the aspect of sacred performance. Nikolais even began and ended with sections called "Mass," and maintained throughout a formalized structuring which seemed to say, "this is the total me brought up to date and presented to you in my own distinctive manner."

As usual the dance company performed with a devotion which exceeded personal showmanship, even to the point of denial of individuality. And as usual the single remarkable exception to this uniformity was Gladys Bailin, whose wonderful sense of performance somehow transcends all

the denials and shins through whether she be performing solo or group-wise. As far as the individual sections of **Totem** go, the high points in stage magic—and sometimes it almost seems like witchcraft—were Beverly Schmidt floating in an ectoplasmic boat and literally disappearing; Murray Louis, Albert Reid and Roger Rowell in a terrifying "Reliquary"; and the entire company in a headless ritual which also carried a frightening impact.

The costumes and color designs by George Constant must be given some special mention for they play an equally important part with the general stage movement, and certainly Mr. Nikolais intends it so. The collaboration between Mr. Constant and Mr. Nikolais is indeed a harmonious one and the results blend into a give and take kind of arrangement which makes them true peers.

PAUL TAYLOR AND COMPANY
Hunter Playhouse
February 13, 1960

Paul Taylor's latest concert was one which this reviewer approached with expectations of something startlingly different. On previous occasions Mr. Taylor has ventured far afield, even to the point of "dances without movement." However, these most recent offerings seem to have established into a least dances of movement with some overtones of content. There appeared to be no attempt to either explore new movment or to set forth fresh ideas. This is not to say that the danced movement was not beautifully rendered by the performing instruments, it only means that the movement choreographically looked quite familiar. The fact that most of it was accomplished to "sounds which pass for music" was indeed a credit to the superior dancers. In fact, except for a few short phrases here and there, whatever meaning and beauty there was—and certainly there were striking moments—stemmed from the personal performances of a well trained and accomplished company. This reviewer continually found it difficult to remember which section of a particular dance came before another; and

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after the entire concert, which striking moments came from which works. There was so little to hold on to, beyond the animal grace of the performers, that one wonders whether it would have mattered, or if anyone would have known the difference, should all the dances of the program have been juggled and served up in a totally different arrangement.

The program opened with a three part work called **Option.** It served as a vehicle to show how well Akiko Kanda, Maggie Newman, Dan Wagoner and Mr. Taylor could move and how well they could sustain a rather long work without meaning, in our readily accepted understanding of the term, and without noticeable relationship one to the other. The most interesting section of the dance was the final one in which Maggie Newman as an opposing figure against Dan Wagoner and Akiko Kanda brought into play a strong dramatic tension to which one could relate. The taped score for the work was truly unpleasant and perhaps detracted a great deal from the opening sections until one could adjust to or dismiss the sound element.

In **Images and Reflections** one witnessed the full range of Mr. Taylor's technical ability. He performed with an effortless aplomb the most difficult of combinations, and yet they somehow failed to build excitement. There was an even-keelness about him which kept one interested yet unmoved. Maggie Newman who performd this duet with him brought more warmth to her performing climate. She seemed to be able at times to gather up the diverse pieces of choreography and make them a whole. This was particularly true in the section entitled "May Apple," which was the program highlight for this reviewer.

In **Meridian** once again meaning went by the boards and one found some contentment in watching three beautifully trained instruments execute their paces. This was especially the case with the lovely Akiko Kanda. Miss Kanda has a lyric grace which is equally matched by her flawless dancer's body and almost mystic facial projection. This performing talent was ably supported by the marvelous physicality of Mr. Wagoner and Mr. Taylor. The piece certainly contained beauty, perhaps disjointed and unrelated, but beauty all the same.

In summary this reviewer must say that the entire program kept him interested but left him strangely unmoved; much in the same manner in which a jumbled assortment of hundreds of lovely pieces of an unassembled mosaic might interest but fail to stir as those same bits might should they be combined by a truly creative artist. In other words, Mr. Taylor as a choreographer seems to have such raw material lying in wait but as yet has not found his individual construction which will make this material a thing of art.

ALVIN AILEY DANCE THEATRE
Matt Turney, Guest Artist
YM-YWHA Dance Center
January 31st and February 28th

Alvin Ailey's highly popular Dance Theatre again this season brought forth a most enjoyable and visually stunning production.

Dance sometimes took second place to song or staging in Mr. Ailey's production (and production is certainly a better term than concert) but always there was an acute sense of theatrical balance. When he felt we

the denials and shins through whether she be performing solo or group-wise. As far as the individual sections of **Totem** go, the high points in stage magic—and sometimes it almost seems like witchcraft—were Beverly Schmidt floating in an ectoplasmic boat and literally disappearing; Murray Louis, Albert Reid and Roger Rowell in a terrifying "Reliquary"; and the entire company in a headless ritual which also carried a frightening impact.

The costumes and color designs by George Constant must be given some special mention for they play an equally important part with the general stage movement, and certainly Mr. Nikolais intends it so. The collaboration between Mr. Constant and Mr. Nikolais is indeed a harmonious one and the results blend into a give and take kind of arrangement which makes them true peers.

PAUL TAYLOR AND COMPANY
Hunter Playhouse
February 13, 1960

Paul Taylor's latest concert was one which this reviewer approached with expectations of something startlingly different. On previous occasions Mr. Taylor has ventured far afield, even to the point of "dances without movement." However, these most recent offerings seem to have established into a least dances of movement with some overtones of content. There appeared to be no attempt to either explore new movment or to set forth fresh ideas. This is not to say that the danced movement was not beautifully rendered by the performing instruments, it only means that the movement choreographically looked quite familiar. The fact that most of it was accomplished to "sounds which pass for music" was indeed a credit to the superior dancers. In fact, except for a few short phrases here and there, whatever meaning and beauty there was—and certainly there were striking moments—stemmed from the personal performances of a well trained and accomplished company. This reviewer continually found it difficult to remember which section of a particular dance came before another; and

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Dance Masters of America

5 Great Summer Events

- **NEW YORK CITY PRE-CONVENTION BALLROOM**
  July 9 and 10 — Roosevelt Hotel, New York City
  Open to ALL Dance Teachers and Their Assistants

- **NEW YORK CITY CONVENTION**
  July 11 through July 166 — Roosevelt Hotel, New York City
  Open to ALL Dance Teachers and Their Assistants

- **MIAMI BEACH TEACHER TRAINING COURSE**
  July 25 through July 29 — Americana Hotel, Miami Beach, Fla.
  Open to ALL Dance Teachers and Their Assistants

- **MIAMI BEACH PRE-CONVENTION BALLROOM**
  July 30 and 31 — Americana Hotel, Miami Beach, Fla.
  Open to ALL Dance Teachers and Their Assistants

- **MIAMI BEACH CONVENTION**
  Aug. 1 through Aug. 5 — Americana Hotel, Miami Beach, Fla.
  Open to DMA Members and Their Assistants Only

Partial Listing of Distinguished Faculty

ROBERT LUNNON — Ballet
LARRY STEVENS — Modern Jazz
FRANCES COLE — Children's Dances
SYLVIA HAMER — Kinder Ballet
DR. CHARLES F. FISHBACK — Acrobatic
JEREMIAH E. RICHARDS — Ballroom
BOB KIMBLE — Children's Dances
MARGUERITE HALL NELSON — Ballet
MYRON G. RYDER — Ballroom
KEN PHIFER — Children's Dances
ALEX DESANDRO — Ballroom
BILL DeFORMATO — Ballroom
HILDA BUTSOVA — Ballet
JACK STANLY — Tap
ENID RICARDEAU — Ballet
JOHN PLAZA — Acrobatic
DANNY HOCTOR — Tap
EDITH ROYAL — Modern Jazz
JULES STONE — Tap
JOE PRICE — Acrobatic
VICTOR WILSON — Ballroom
LOUISE BURNS — Tap
LOIS McDONALD — Ballroom
LUCILLE DUBAS — Ballroom
ROSE LORENZ — Children's Dances, Labanotation & Music Appreciation

For information write:

Dance Masters of America

Marie Laurent Lasseigne, Pres. Leroy T. Thayer, Sec'y

226 N. Division Street, Salisbury, Maryland

'Welcome to the Dance Masters Convention.'

had seen enough dance for awhile Mr. Ailey dared allow the very fine lighting director, Nicola Cernovich, to take over and weave a fascinating series of changing light patterns into the fabric of a long dance production. At other times the singing soloists, Nancy Redi and Gene Hobgood were featured not only as effective relief from continuous dancing but also as integral parts of the whole dance work.

A repeat performance of **Blues Suite** brought two new aspects to the fore. First, Joan and Merle Derby as unique primitive, almost natural dancers, brought a new dimension to the ballet which had previously not been explored through the performance of other dancers more thoroughly trained in the modern and balletic idioms. The Derbys are a fine addition not only to the **Blues Suite** but to the entire production. The other aspect was the magnificent dancing prowess of Nathaniel Horne. Mr. Horne, a slight but compact dancer, has an amazing leg strength and an equally amazing facility for quick clean movement. His solo in the **Blues Suite** was truly a virtuoso performance.

In **Creation of the World** Mr. Ailey set a long duet for himself and Matt Turney. While they are both fine dancers and were a pleasure to watch in performance, the work itself never took flight. It was supposedly "another look at the world's oldest love story," but unfortunately the look contained nothing of theatrical excitement.

Mr. Ailey also attempted a work on point in the classic balletic style. It seems obvious that he is as yet unfamiliar with this dance form and needs much more intimate knowledge of the medium to function choreographically in the field. However, Delores Brown was noticeably proficient despite the work.

The very full program also contained a pleasantly diverting Afro-Brazilian fetishist ritual which was given a full and vigorous performance by the entire company ●

FOLLOWING IS DANCE DIGEST'S SPECIAL 12-PAGE SUPPLEMENT ON 'PRIVATE DANCE SCHOOLS VERSUS THE RECREATION DEPARTMENTS'.

EDITORIAL . . .

Back in 1955 Dance Digest began to receive indignant letters protesting the Recreation department's ever increasing encroachment in the field of private dance schools through their 'cheap' and/or 'free' dance lessons for both children and adults.

At the time, however, the editors felt that the job of gathering, assimilating, evaluating and presenting the findings of such a project would unduly tax the limited resources of this magazine. Today, six years later, the amount of dissenting mail plus the reams of published clippings we have received from dance teachers throughout America make it impossible for us to stay out of the picture any longer. After all, the very existence of the private dance school is threatened (many have already been forced out of business) with the ever increasing competition from the Recreation departments.

And lest someone say that Dance Digest must surely have an 'axe to grind' the editors hasten to add, it is true—that of helping in whatever way possible to bring to light and eventually rectify the sad plight of the private dance school. Other than this, Dance Digest has no axe to grind.

It was also in 1955 that the Associated Dance Teachers of Southern California began to openly oppose the Recreation department's so-called 'cheap' or 'free' dance lessons under the guise of 'Recreation' (see accompanying letters and clippings). This organization felt then, as do the vast majority of thinking dance teachers today, that dancing, as such, is truly a recreation, but that the teaching of dancing is definitely an infringement on the private dance schools.

Today Recreation departments, no longer satisfied to adhere strictly to recreation, have ventured into all manner of competition with private enterprise. To wit: many now teach golf, weaving, baton, beauty culture, reducing, every conceivable type of dancing for adult and child, modeling, ad infinitum. If it's popular with the public the Recreation departments will eventually teach it—private enterprise not withstanding.

And to make matters infinitely worse, a great percentage of our newspapers which virtually receive all of their income from private business, help support the encroachment of the government on private enterprise by giving free space in the form of pictures, announcements of classes and even complete time schedules of the dance teaching activities of these Recreation departments. And the irony of it is these same Recreation departments spend not one thin dime in advertising with the newspapers.

On the other hand, when the private dance school donates time and students even for a worthy charitable cause, it still receives little or NO mention of this fact by the local newspaper. To be sure, they often publish pictures and write columns about the dancers participating in these programs, but as far as giving the dance school even a credit mention, it just isn't done in nine out of ten cases . . . and these are unusually good odds.

One of the things that has prompted Dance Digest to take an open stand at this time in the matter of Recreation departments encroaching

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on the private dance school is the fact that at least one of Dance Digest's editors recalls all too vividly the days of the W.P.A. when he was struggling to keep off W.P.A. rolls by operating his own dance school. The disheartening factor then, as now, was that quite often he would find printed alongside his own ad (which had been paid for with hard-earned dollars) an emblazened heading (space donated by the newspaper) which proclaimed the availability of FREE dance lessons sponsored by the W.P.A.

We have apparently swung full cycle for one of the reprints we are publishing shows an ad paid for by the Veloz & Yolanda dance studio while on the same page there is an announcement (donated by the paper) about FREE dance lessons at one of the Recreation centers. Nor is this an isolated case. We have on record a number of similar examples whereby newspapers have given free space to the Recreation department's dance teaching activities, while at the same time charging anywhere from $3 to $12 an inch to the private dance school for comparable space. We ask you. What brings about this type of thinking—or lack of thinking?

It doesn't take a brilliant mind to know that if this sort of discrimination keeps up (what with the cost of doing business ever on the increase) it won't be long before many private dance schools will be forced out of business.

After all, private dance schools have no way of circumventing the cost of rent, insurance, advertising, telephone, labor, etc. On the other hand Recreation departments are literally supported by the tax payers. And many of these tax payers are made up of private dance school operators.

To be sure, there are those who invariably claim that Recreational dance teaching reaches those who are unable to pay for lessons. For the record let it be noted that most major dance teacher organizations have long had a policy of providing scholarships or free lessons for those they deemed in need of them. One would be hard put to find even a handful of dance schools or teachers that had not at one time or other donated their time and services to deserving youngsters who would otherwise have found it impossible to enjoy the advantages of dance lessons. Although you don't read about such generosities, the dance teaching profession as a whole has always contributed its fair share toward community charities in the form of dance talent, and often without even so much as the contribution of a tank of gas to get them and their students to and from such events.

It might be well at this point to dispel a misconception that one occasionally hears to the effect that dance teaching in Recreation centers eventually stimulates business for the private dance school. In nearly thirty years of close association with the dance teaching profession this editor has yet to learn of even one dance school that has actually benefited from such unfair competition.

What's more, the editors know of more than one instance where Recreation dance teachers have skimmed the cream off the top so-to-speak by suggesting that certain of their students might hasten their training by taking a few private lessons at a "reasonable rate' in the Recreation teacher's home. Of course these lessons are at a lesser rate than a private dance school would charge. After all, when one doesn't have to bother about overhead one can afford to cut prices—even on dance lessons.

The truth is that rarely does a student forsake the "cheap' or 'free' lessons of any Recreation center to take from a private school. And this holds true whether the teacher is good, bad, or indifferent, for dance students and their parents, for the most part, aren't qualified to know what constitutes *good* dance teaching. To begin with, the average parent, even in a private dance school all too often selects that school simply because it's nearby, or because it's cheaper than another.

On the other hand there have been countless instances where both children and adults have stopped taking lessons from a private dance school simply because they were able to get them free, or at a lesser rate from a Recreation center dance class.

To the few dance teachers who may be earning their livelihood or supplementing their incomes by teaching dancing for the Recreation departments, we can only say that we hold no personal grievance against these teachers. We have, however, one request to ask of all dance teachers who read this editorial and the material published in reference to it, and that is that you give serious thought to it, that you weigh the pros and cons unemotionally, impartially and unequivically. In so doing the editors feel that a vast mapority of dance teachers cannot help but come to the conclusion that free enterprise is the best route—for it not only helped make America what it is today, but also it is playing a most important part in keeping it that way.

A final word. As has always been the policy of Dance Digest, the editors welcome comments, whether pro or con, on the foregoing subject matter. Please feel free to write us.

LETTERS OF PROTEST

Dance Digest is herewith publishing a few letters which have been written in protest against Recreation departments competing with private dance schools throughout the country.

The writers of these letters are to be commended for their farsightedness as well as for their fortitude in doing their part to help eliminate this unfair competition. Even though your school hasn't been affected as yet by the Recreation department's encroachment on private dance schools, it should be the duty and desire of every conscientious dance teacher in the country to join forces in order to help combat a situation that might well force countless private dance schools out of business if action is not taken NOW!

Although much of the material received by this magazine deals with California's Recreational problems, the fact is that dance schools in many states are plagued with these same issues. The editors will be interested to hear from dance schools in other states on this issue.

If, after studying the matter over, you decide to take action, the editors suggest that you use one of the letters printed herein as an aid to help you compose your own letter. Make certain that you and others of your acquaintance who are interested in aiding private enterprise, send your letters to your state senator, congressman and/or any local civic, or state official who might be able to help you in your efforts. On the local level, don't overlook your city councilmen, they are always interested in the welfare of their city and those who help elect them.

Although the original letter was not directed to Dance Digest, the editors have taken the liberty to reprint it. Only the name of the publication to which it was first sent has been deleted. Our reason for reprinting the letter is the important fact that it contains a great deal of pertinent material that should be general knowledge to the entire dance teaching profession. —The Editors.

Dear Editor:

This is in reference to an article "More Dance Wanted" appearing recently in (name deleted) by Palatsky quoting Frieswyk of the National Recreation Association asking for more legitimate dance teachers to participate in their plan for free lessons in the Parks and Public school buildings.

This could well be the straw that broke the camel's back. Just at a time when private dance schools are fighting for their very existence, an article appears in your magazine advocating furtherance of free lessons in the parks.

If you had the pulse of private enterprise schools at your fingertips, you would know that many dance studios are being forced to close because of this stepped-up format of recreation parks indulging in ruinous competition at give away prices in all types of dancing.

There is absolutely *no truth* in the statement that free lessons or service charge lessons stimulate interest in business for the private schools. The average parent is content with the dance instruction furnished by the parks and in after school lessons in the public schools. The days of big demands for professional dancers is over. The majority now study for cultural and social reasons only.

Even when instruction is poor in the parks, it is still cheap baby sitting. When the instruction is excellent, you will usually find the parks and recreation teacher who is already on local government payroll has opened her own private school on the side to take the cream of the talented dancers.

Your picture in this article does not show the masses being trained. Instead it shows approximately 12 students which is a good average class for most private enterprise schools.

Proof of our concern is the example of Modern Dance. For many years the public school departments have included this in their regular curriculum. Consequently, you had very very few Modern Dance Schools which could exist solely on a privately owned basis. Modern Dance had to be augmented with other subjects to be a feature financial wise.

Just like most public agencies that get a foothold, you will find them bidding for bigger budgets every year and for larger staffs. This is exactly what is happening in the dance business. The recreation departments are going all out to give lessons in all styles of dancing. This leaves us nothing to teach.

The great majority of men have been separated from the dance teaching business because of very poor profits. Now, it looks like the lady dance teachers business will end up a parlor game for pin money. There will be no need for great organizations like the Dance Masters of America and many other worthy organizations, or even publications like the excellent issues of Dance, Ballroom Dance and Dance Digest. These could be had thru a public printing press service. Dance Accessories could be purchased in PX type public stores.

As a member of my local Chamber of Commerce, I attended a recent meeting called by the California StateChamber of Commerce, to hear Dr. Nicholas Nyradi's speech on private Enterprise or Disaster. This learned professor from Bradley University of Peoria, Illinois had to deal with Russia for the life or death of Hungary as a democratic nation. As finance minister for Hungary, he told of the menace of Communism. Dr. Nyradi said at our present rate of ever rising taxation, we as a nation can easily drift into a complete state of Socialism in a few short years.

Today's paper quotes Maurice H. Stans, the boss of the Federal Budget Bureau, as stating "Americans must stop compulsive spending, stop living on Government Credit Cards and fight an economic war as we would fight a military war."

Our present and future federal spending program plans add up to the incredible total of $750,000,000,000. This is the federal government's mortgage on America's future, on ourselves, and our children—beyond the regular annual costs of defense welfare and commerce.

Our respected President Eisenhower is pleading for a sense of proportion for a limit on compulsive spending, for a passion for responsibility.

To emphasize the meaning of Government Credit Cards, free and service charge lessons as conducted by Recreation Parks, in the use of the same. The taxpayers are paying through the nose for their free dance lessons.

If Recreation Departments could devote themselves to the crying need for physical fitness programs as advocated by President Eisenhower, they would

have their hands full.

If Recreation Departments are serious about wanting to encourage more dancing let them provide more and adequate outdoor facilities for public viewing of cultural music, art and dancing. Private enterprise schools will be very happy to present excellent programs for the public.

You may want to know how serious all of this is. Last November Dance Masters of America Club No. 13 of Northern California called a mass meeting to discuss the possibility of curtailing Recreation Departments teaching of dancing. It was one of the largest attendance on record according to Gordon Keith now President of the organization. Teacher after teacher attested to the ruinous competition of give away lessons in the parks and public school buildings.

Last month a mass meeting was called by the dance teachers of San Fernando Valley in Southern California. Our new President of Dance Masters of America Club No. 1 Ray Leslie has lent his verbal and written support to eradicate this evil of Utopia dance lessons at the taxpayers expense.

You should also know that our Dance Masters of America national President, Marie Lasseigne, has reported that her Louisiana local club has expelled every one of their members who has any connection with the Recreation Departments.

Yes, we must have "Private Enterprise" or perish, and especially in the Dance teaching profession. In other words, to sum it all up, we want the Recreation Departments out of the Business of Teaching Dancing.

Sincerely,

CHARLES BAKER
DMofA National Co-Chrm.
Recreation Dept. Survey

TO: The San Diego City Council
The Mayor of San Diego
The City Manager of San Diego

Gentlemen:

The purpose of this communication is to bring to your attention the unfair practice of teaching tap and ballet dancing on the City Playgrounds under the direction of the ity Recreation Department. The expenditure of taxpayers' money for the employment of dancing teachers by this department is in direct competition with private dancing schools who pay taxes and are zoned by city ordinance for the conduct of this type of business. If this practice is continued it is obvious private business can not survive.

Attached to this letter is a dance program that was given at the Point Loma High School Auditorium, which is adjacent to this dancing academy. You will note that the dance students receiving free lessons from the San Diego Recreation Department are from the following playgrounds: Sunset View, Ocean Beach, Silvergate, Frontier, Cabrillo, and Loma Portal

It is believed there are many other forms of physical training which would be of great benefit to our children, without resorting to competition with private enterprise. Eighty percent of the enrollment of a dance school is composed of beginning students; and while there have been some new schools established, a comparison will show that they have not increased in proportion to the population increase in San Diego.

It is to be hoped that the San Diego recreation program may be directed to helping America regain its place in the Olympics. This, indeed, would be a goal worthy of attainment.

MASON BOWEN.

Slate Ballet, Tap Classes

The Newark Recreation Department indicated today that there are still openings available in both the beginning tap and ballet classes which begin Jan. 7 and 8.

Girls in the first through fourth grades are eligible to participate. Ballet classes will be held each Thursday afternoon and tap classes each Friday afternoon for a seven-week period at the Community Center.

Registrations are $2 for the seven-week session .

It is important that signups be made as soon as possible to determine the size and hours of each class, Director Melvin Nunes said.

There also are some openings available for the continuation dance classes.

RECREATION DEPARTMENTS CONTINUE

WANT LESSONS IN GOLF, BEAUTY CULTURE, MODELING, REDUCING, BALLROOM, TAP, ACROBATIC OR BALLET DANCING? JUST NAME IT AND CHANCES ARE THE RECREATION DEPARTMENTS

Council Votes To Continue Dance Setup

Manager Instructed To Study Fees For Tap, Ballet Classes

Editorial — Page b-2

The City Council yest... voted to retain the rec... program of tap and ba... struction.

After two council... versed positions taken... the council voted 4 to 3 to... tain the program and to in... struct the city manager to... study fees for instruction such as dancing, swimming and sailing.

Councilman...

REGISTERING NOW

Tap Dancing Course Again Being Offered

An opportunity for youngsters between the ages of 4 and 1... learn basic tap and ballet ... ing, is again being offered ... Burbank Parks and Re... Department.

Registration for the ... weeks course will be... 4-8 at Verdugo and ... Parks and at the ... tion Center.

Youngsters ... according to ... the ages of ... between 2:15 ... 3:15 to 4 will be ...

Free Dance Lessons Don't Help Society

EDITOR, THE UNION: As ... regional vice president of the ... California Conference of So... Work, I can appreciate ... the social gains we ... during the past 25 ...

Norwalk Downey Bellflower

Local Taxes Averag... Total Rises 11.6%; P...

SACRAMENTO (AP) — The State Board of Equalization says local governments this year are collecting $1,235,196,014 in property taxes — or about $95 for each man, woman and child in California.

In a report Tuesday, the ... said the total for the ... cal year which ... 11.6 per...

in the rate w... that the prope... increased by a... last year, par... tion ordering ... in 14 co...

SAN DIEGO PARK AND RECRE... DEPARTMENT AT YOUR LE...

DA PARK ... NISTRATION BLDG.

CREATIVE ...

Arts and crafts ... program o...

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La Mirada

HERALD AMERICAN

Collection Of Taxes at Record High

State, local and federal tax col... lections in California rose over... $539 million above last ... (figure to reach ... of $10,953... year 1958-... port from ... Chamber of ... partment.

For the ... the total w... Overall total ... years ago, in ... ed to ...

Taxes accounted for $631,096,838 tal included $318,271,694 in Mo... tal State tax collec... tor Vehicle Fuel Taxes; $123,370,... npared with $603,664,... 499 from Motor Vehicle Fees... evious year. Seven... and $11,251,083 from Tax on For... go, in 1940-41, State ... Hire Carriers. ... e tax collections to... The report disclosed that in... 233,942 while city ... creases in school district taxes ... e 3,276 as compar... amounted to $101,896,000 in a... m De... 1,000 for the pre... year's time. The total for 1957-... Classes ... $452 million to... 1958 was $770,104,000 as com... tom of ... pared with the 1958-59 total of ... each ... $872,000,000. Seventeen years ... 7:30 ... ago, in 1940-41, total school dis... for ... Jan. ...

A-12—INDEPENDENT-PRESS-TELEGRAM Long Beach Calif. Sunday, March 27, 1960

WHO SHOULD PAY FOR IT ALL?

'Slim Trim' Registering

Registration for a Women's ... course will ... Trim' course ... will begin ... 737. ... Fund collections ... 3,276 as compar... ...1,000 for the pre... ...$452 million to...

Council May Charge For Dance Lessons

Editorial—Page b-2

The City Council yesterday the city about $21,000 yearly... indicated it may charge $1 a ... Mayor Dall and Councilmen ... semester to children who re... Kerrigan and Schneider said ... ceive instruction such as tap ... they would vote to retain the ... and ballet dancing from the ... program. ... Park and Recreation Depart... Budget ... ment with the pre... ...,000,000. ... and use taxes brought in reve... $1,635,564. In ... nues of $192,000,000 according to ... the Chamber's estimate. This ... compares with $181,578,412 the ... year previous. State sales and use ...

Tap, Ballet Program Slated For Two Parks

The Pico Rivera Parks and ... Recreation Department's Tiny ... Tots program will be starting ... soon ...

The ... will be held at Pico ... this Monday, on ... Wednesdays from ... and ...

Baton Twirling

The second Baton Twirling ... Course offered by the Park... Recreation Department will com... mence May 17 at Darby Park ... Recreation Center, 3400 West ... Aror Vitae Englewood. ... Mrs. Dolores Edwards, a form... er national twirling champion, ... will offer instructions to begin... ners, intermediates and advance ... students. Classes are scheduled ... on Saturday from 10:00 a.m. to ... 12 noon, and from 1:00 to 3:00 ... p.m.

Ballroom Dan... Available To ...

...he largest segment ... ...ion agriculture and is ...ian, to the economy of ... the 50 states ... ...ation.

DANCE DIGEST

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Per Californian;
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New Dance Class

The San Francisco recreation and park department announced a new adult class folk and square dancing South Sunset Playg
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Wednes

Fee for Recreation Program
Dance Instruction Proposed

The City Council yesterday
studied a proposal to charge
nominal fees for participation in
specialized park and recreation
instructional programs, includ-
ing tap and ballet dancing.
Councilman Chester Schm
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Councilman Clair W. Bu
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Adding 2 Dance Courses

ing in the girl's reading dance improvement
every Monday and Wednesday afternoon
is open improvisation and dance
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Registration for the
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Notice of the Recreation department's FREE dance classes (space donated by the paper) ran directly next to a private dance school's PAID ad.

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Dance Lessons Scheduled at Five Area Parks

Five area playgrounds will offer dance lessons for men and women, according to officials of Los Angeles City Recreation and Park Department.

Classes for beginners, intermediate and advanced students are offered in ballroom, Spanish, Hawaiian, square, round, folk and social dancing.

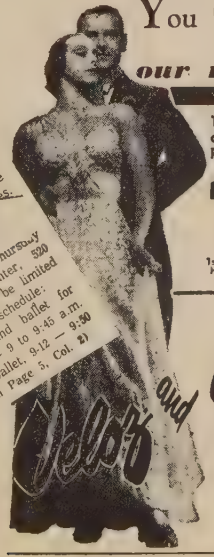
The sites and schedules include: Exposition Clubhouse, 3990 South Menlo Avenue — Spanish Dance (beginning), Wednesday 10 a.m., women; Spanish dance (advanced), Wednesday 11 a.m., women; Hawaiian dance (beginning), noon, women; Hawaiian dance (advanced), Wednesday 1 p.m. women; dance, Thursday 11 a.m., women.

Manchester Playground, 8800 South Hoover Street — Dance, Friday, 11:15 a.m., women.

St. Andrews Playground, 8701 St. Andrews Place—Tap dance, Wednesday 11 a.m., women; Hawaiian dance, Wednesday noon, women.

Baldwin Hills Playground, 5401 Highlight Place — Square dance (beginning), Monday 7:45 p.m., co-rec.

Vineyard Playground, 2942 Vineyard Avenue—Social dance, Saturday (contact playground director for time), co-rec.



Cha Cha
Couples

residents — Thursday
$2.50 handled from 1 to 5 p.m.
at the Recreation Center, 500
Third st. Classes will be limited
to 30 students. The schedule:
Modern dance and ballet for
teenagers, 13-17 — 9 to 9:45 a.m.
Intermediate ballet, 9-12 — 9:50
(Continued on Page 5, Col. 2)

You're absolutely right. The print is small . . . but please don't use this as an excuse for not reading these prophetic commentaries which

LONG BEACH, LAKEWOOD COMPETE
WITH PRIVATE RECREATION SALONS

By JIM McCAULEY

The City of Long Beach, although beset by empty business buildings downtown and a tax pinch, has gone into competition with private business .

Lakewood and other neighboring communities also offer giveaway programs for adults. Faced by free or cut-rate public competition in the area are private operators of hotels, restaurants, reducing salons, dance studios, commercial meeting halls, language schools, travel agencies and handicraft materials retailers.

Taxpayers are shelling out money to subsidize cut-rate or free services and facilities Giveaways of the cities and school districts nearby are knocking private competition dead—from a price standpoint.

WANT TO GO to Hawaii? No need to call a travel agency. Phone the City of Long Beach, where the Recreation Department's Golden Tours ran a two-week junket to Hawaii last May.

Twenty persons accompanied the city-arranged junket, paying $487.92 each.

This year Los Angeles County Recreation Department got in the act, sponsoring a tour this month to Hawaii. But it couldn't compete with cut-rate Long Beach prices. Cost for the county trip: $550.

Golden Tours is part of a vast recreation program here —a program that will cost taxpayers $1,780,210 this year.

If you plan a convention or meeting for a nonprofit group, there may be no reason why you will have to patronize a local hotel or commercial meeting hall.

You can join the trend away from private enterprise in Long Beach. Phone the office of the coordinated municipal and school recreation program. If you certify that yours is a nonprofit organization that will not charge admission, they will arrange free facilities at a recreation center here or in an auditorium, classroom or gymnasium

Long Beach Unified School District.

TAXPAYERS PICK UP the tab for utilities, depreciation and clean-up.

The only charge: for the public address system indoors. If you decide to hold your meeting outdoors, the generous city will throw in the public address system free. State law requires that school buildings be made available free for nonprofit public meetings, though the city controls its own recreation buildings.

Want to buy handicraft materials below wholesale cost? Again call on the City of Long Beach, and enroll in a crafts course. There is no charge for instruction in needlework, leather, ceramics, sewing, rug weaving, textile, painting, basketry, copper, glass painting, metal craft and woodcraft.

The city will charge you a cut-rate price for the materials. Last year Long Beach spent $10,535 for craft materials. It took in about half that amount from adults—the balance of materials earmarked for free child use.

Some of the best public bargains are in Lakewood, where more ingenuity has been shown.

IN LAKEWOOD, $265,000 a year is spent to bankroll a lavish recreation program. Free reducing and dancing courses are offered adults. Lakewood does charge a small square-dancing fee—but that only covers refreshments. No need even to go to a private restaurant if you do business in Lakewood.

Lakewood also gives free instruction in textiles, painting, ceramics, leather tooling. gift-wrapping, table tennis, women's volleyball, handball, charm, bridal-table decorations and shuffleboard playing.

[Reprinted from the Independent Press Telegram]

Hayward Recreation District Offers Dance Classes for All

HAYWARD, Sept. 19—Dancers of all ages can find something to suit their tastes in the Hayward Area Recreation District's fall dance program.

Everything from foxtrots to classical ballet is being taught.

For the youngsters, ballet and tap dancing classes are held at the Airport Park clubhouse and Castro Valley Community Centers on Saturdays, starting today.

At the Sequoia and Bidwell recreation centers, classes began Thursday in ballet and tap dancing for children between the ages of five and nine years.

SOCIAL DANCING

Social dance classes for sixth and eighth graders will be conducted at the Barrett School in San Lorenzo and the Parsons School in Castro Valley.

Sessions started last Monday at Barrett, and Tuesday at the Castro Valley school.

A sub-teen square dance class began Monday at the Hillview School in Hayward.

Adults will have a choice of square, round or social dance classes, with adult beginners square dance sessions to be held at the Bowman and Kimball Schools in Hayward and the Stanton School in Castro Valley.

OTHER SESSIONS

The sessions at the Bowman School began Friday. At Kimball they start Tuesday, and at Stanton, Oct. 15.

A brush-up square dance class starts Monday at the Strobridge School in Castro Valley, and a round dance class is being held Monday at the Bohannon School in San Lorenzo.

All adult classes start at 8 p.m. For further information call the district office.

Terpsichore's Charms

IN GREEK MYTHOLOGY Terpsichore was the muse of dancing. She still has the power to enchant. The San Diego City Council knows.

Recently it held a hearing to discuss next year's budget, a sum of more than 39 million dollars. One taxpayer appeared.

But last Thursday it discussed whether to drop free ballet and tap dancing lessons at city playgrounds and the chamber was jammed. Mothers appeared to demand that the city continue to provide, and free, the better things of life. The taxpayer is asked to underwrite happiness.

Dancing teachers appeared to protest that they can't continue in business if the city is going to do it for nothing.

Caught between fires, the Council looked around for a safety door. It proposes to solve the problem by charging the kids $1 a semester.

Thus the city offers to give up providing free lessons but, on the other hand, solemnly considers going into the dancing teaching business for revenue.

have undoubtedly been written by discerning individuals from various walks of life who have seen the proverbial 'handwriting on the wall'.

ree Dance nstruction ssue Aired

e City Council yesterday ducted a two-hour hear- for proponents and op- nts of the free tap and et dance instruction pro- n offered by the Park Recreation Department.

decision on whether to inate, curtail, maintain xpand the program will ade next week when the cil completes its discus- of the 1956-57 city budg- Four councilmen were sent yesterday.

n appropriation of $31,601 park and recreation dance grams is included in City . Campbell's preliminary get. This figure is the e as funds allocated this for free lessons at 50 grounds and 15 recrea- n centers. It includes ls for folk and square cing as well as tap and et lessons.

KES A FACTOR

ivate dance instructors asked that free compe- n to their activities be inated were supported by ate attorneys and other ens.

dgar Hervey, an at- ey, said compulsory taxa- should be restricted to nce the most essential gs such as food, care prevention of illness. He dance programs were essential).

orge Bryans, an attor- said private dance in- tors are fighting for lives against free com- ion from their own tax- body.

ss Lucille Iverson, presi- of the Associated Dance hers of Southern Cali- a, said private teachers conform to zoning and ing restrictions. She said and and Long Beach no ballet and tap in- tion. She said Los An- spent $6,989 this year ich lessons.

K OF TALENT

ss Joanne Thornbrooke, nce instructor, said there not enough talented ldren to keep private iers in business.

n Leppert, manager of ian Diego Taxpayers As- tion, said the tap and t program is outside the onsibilities of the city rnment.

s. Gladys Bowen, a e instructor, said dance teachers have grown with the community and pay high taxes and expenses. She said their biggest problem is getting pupils.

ROUNDED PROGRAM

Most speakers favoring the program were mothers.

Les Kobler, past president of the San Diego Square Dance Association, said dancing is necessary to round out a recreation program for girls.

Mrs. Parker Lipsey, a housewife, said the $31,000 includes all dancing and not just tap and ballet lessons.

Mrs. James Leighton, a housewife, said that, if as Hervey said, the city's responsibility was only to the poor and needy then all recreation should be dropped.

Free Dance Lessons Strike At Freedom

EDITOR, THE UNION: As a potential parent, I feel that it is my right as well as my duty to leave to the next generation at least as much freedom as was left to me.

The city, by raising its proposed budget by 50 per cent for free dancing instruction, has seriously endangered the existence of all small studios. As an economic group, dancing teachers do not deserve any special privileges. If there is no demand for their services, they should find another means of livelihood.

However, when the city, under the guise of education, tries to do what private enterprise is now doing, we, the citizens, are sure to lose some of our rights—first, in freedom of choice; and second in the amount of taxes we pay.

If the city does take over the teen-age dancing business, what reason is there to suppose that it will stop there? Acorns and socialistic ideas have one thing in common—they both grow.

It has been said that everybody's business is nobody's business. If our children are to get the best instruction that money can buy, it stands to reason that people who are keenly competing in business would offer more than those teachers who feel secure under Civil Service.

Ben Franklin once said: "If we don't all hang together, we shall most assuredly all hang separately." So it is today. If one group is forced out of business, not one of us can say which group will be next.

RIDER SOUTH
Post Office Box 573

Public Pays Cost Of 'Free' Lessons

EDITOR, THE UNION: A few years ago when my husband and some friends protested a tremendous increase in property taxes over the previous year in their neighborhood, they were told that if they did not want an increase in taxes to stop asking for services. Apparently some one was getting services that we weren't.

To me the proposition of dancing instructions in the recreation centers was a test case, a test of how you want your tax dollar spent; not a case of the benefit or lack of it that a child gets from dancing lessons.

This letter is directed to all tax-payers, including mothers. In the first place, the only thing you will ever get for nothing is nothing. You are paying for these lessons in higher taxes and you are constantly increasing your own taxes by asking the city to finance privileges you yourself should pay for. You are also shirking your personal responsibility to your child and passing the buck by increasing the taxes of people who get no benefit from these projects as well as increasing the taxes of a certain element of the population on whom the present tax rate is already a tremendous burden.

In addition to this, by the ever increase in taxation, you are encouraging citizens to vote against measures they believe in because they feel put upon tax wise.

You objected to the waste of the taxes allotted for welfare and you did something about it. Now you who object to the city wasting your taxes by using them in competition with private enterprise in your community, do something about that! Private dancing instructors pay taxes, too, you know. Do you honestly think it proper that the city use taxes in any way that is harmful to any business?

MRS. D. L. NELSON
Golden Hills

Dancing Lessons Smack Of Giveaway

EDITOR, THE UNION: I note that our tax rate approved by the Board of Education is up 36 cents for reading, writing and arithmetic. Now for tap and ballet dancing the City Recreation Department wants $31,601. This is a luxury and not a necessity.

I have five children and I would not want them raised in the practice in early life of getting a free ride in luxury at the expense of the taxpayers and private enterprise.

It is suggested that the parents who entertain this free program read up on our constitutional system of government. They will find therein the part that condemns their way of thinking.

There are many people who would still take part in a soup line provided at the taxpayers' expense and themselves live in a mansion. May I go on record as highly supporting the ideals of the dancing teachers who are opposing this un-American practice of giveaway.

JOHN ROSE
5921 Fairmount Extension

Mother Opposes City's Tap, Ballet Instruction

Editor: I wish to express my complete alarm in regards to the free tap and ballet lessons being given by the City Recreation Department.

I have three boys, and when one of them took dancing lessons from a private school, he paid for his lessons from the earnings of his newspaper route.

It is not the problem of taxpayers to teach tap and ballet to these children. Private enterprise made this nation great. Let's keep the city out of business.

I might add that a dance teacher's living is made from class lessons and not private lessons. The recreation department takes the cream in their 50 dancing classes and leaves the rest for private schools. This practice should come to an end.

—MRS. EDWARD S. VARLEY,
448 Rosecrans St.

[Reprinted from the San Diego Union]

DANCE SCHOOLS AND CREEPING SOCIALISM

The neighborhood, or small town dance school as you have known it seems doomed to extinction—not through the competition of the "mighty Chain Schools" but through creeping socialism —everything must be taught in the school or recreation center, sponsored by mothers groups, and taught at prices no private enterprise can possibly compete with.

Those of you sending your children to private dance schools to study Ballet, Ballroom, Tap, Jazz or any other type of dancing you might wish, are also paying a great deal toward the lessons given in the school and recreation centers.

They claim their classes are self supporting. But this is so only to the point of paying the teacher. Who furnishes the buildings—the phone service—the advertising—the rent—the taxes and depreciation? If all these items were taken into consideration when their prices were fixed, you would find prices more on a competitive basis.

It will be very interesting in the years to come to see the outcome of all this. WE know the doctors all are fighting socialized medicine, and we in the dance profession are going to be forced to follow their lead and fight for our lives.

—HESTON BEAUDOIN
Palo Alto, Calif.

GUBSER HITS FEDERAL SPENDING

By KEN HANSEN
Mercury Staff Writer

Rep. Charles S. Gubser last night blasted "unnecessary" federal aid and the "something - for - nothing obsession."

Gubser said current federal spending policies in areas where they are not needed is creating a "bankruptcy for our children."

He called for a return to the principles of "hard work" and "doing something for ourselves instead of asking the federal government to do it."

"You never get a dime from the federal government that it doesn't have to take back, along with the cost of handling," he said.

(Reprinted in part from the San Jose Mercury)

Invitation To Dance?

MANY CHILDREN doubtlessly enjoy and profit from the Park and Recreation Department's free dance lessons. But the objections raised to the program by private dancing instructors are by no means hard to understand.

This dance program costs San Diego taxpayers $21,000 a year. Some of the classes taught perhaps are appropriate ones for playgrounds to offer. Folk dancing and square dancing, for example, make wholesome group activities.

But free tap dancing lessons and ballet dancing lessons do not fall easily into the category of organized instruction which the city should feel obligated to provide free.

(Reprinted from the San Diego Union)

Dear Editor:

I am going to ask a big favor for myself, and every legitimate dance school in the United States.

The life blood of one of the only remaining free enterprises left in this country is being slowly sucked out of the body. If we do not act NOW, it may well be that in ten years the dance school will be a thing of the past, as far as a national profession is concerned.

This is regarding the thc teaching of dancing in schools and charging low fees such as thirty-five and forty-five cents per lesson. The parks are, as you know, doing the same thing and in some cases charging fees lower than those above.

There is an awful hub-bub down here about this and I am told it is all over the nation. Enclosed is a copy of one of the letters being circulated and they are all substantially the same. No one is at all worried about the teaching of dancing in the schools if it is part of the school hour curriculum, done by a bonifide member of the teaching staff, and no charge made.

When the school charges a set fee and has a dance teacher come in to teach dancing as an extra hired attraction—then it is felt by many dance teachers that the schools are going in to competition with private enterprise.

So there you have it. What can you do? What will you do? I think your magazine may help to solidify; bring together the teachers in a united front to help themselves, for the first time in history.

Any further information, do not hesitate to get in touch.

Very truly yours,

RAY LESLIE

Ray Leslie, President Club No. 1,
Box 545
Canoga Park, Calif.

Dear Parent:

Beginning Tuesday, February 9, a social and ballroom dance class will be conducted at Van Nuys Junior High. The class will be taught by (name deleted), a professional dancer from (name deleted) Studios of Los Angeles. There will be 10 lessons given for a cost of $4.00. The classes will be held every Tuesday from 2:30 to 4:30 in the gymnasium. This is a great social advantage for both boys and girls. To register for the dance class the child should bring $4.00 for the ten lessons, to Mr. Thomson in Room 328 on February 2, 3, 4, 5, 8 or 9th.

We invite all boys and girls to attend the dance class and boys only the Saturday playground, and will gladly answer any questions you have regarding either activity.

Thank you for your interest,

JOTTY FALVO,
Principal
Van Nuys Junior High School
Van Nuys, Calif.

Los Angeles Board of Education
Los Angeles, Calif.

Attention:

Dear Sirs:

It has come to my attention that Mr. (name deleted), a professional dance teacher, is now offering dance lessons at a stipulated price and literature to that effect is being circulated among the student body at Van Nuys High School, a copy of which is enclosed.

The Dance Masters of America, Club No. 1 of Southern California, of which I am president, cannot help but look at such proceedings with alarm.

This organization is within itself an educational institution, whose members must pass a rigid examination to prove their fitness.

We protest this action on the part of the Board of Education, on the grounds that it is unfair to the dance teacher who has acquired a place to conduct a school and who has conformed with zoning, business, police and fire regulations at considerable expense. This kind of action is directly preventing local dance teachers from making a living as duly condoned by law.

In investigating this situation, I have found that this has been a policy of the Board of Education for some time. If this type of activity is allowed to continue, our schools may well become a place where anyone may go to conduct a business dealing with children. Some parents who have been questioned along these lines are much alarmed that such a practise is condoned by our Board of Education.

Our dancing teachers question the validity of such a program, which will supposedly help some children and at the same time work a hardship on some dancing teachers who are parents of said children.

May we have an answer to this problem as soon as possible.

Very truly yours,

RAY LESLIE,
President
DMA Club 1

Dance Masters of California, Inc.

AFFILIATE CLUB NUMBER 13, DANCE MASTERS OF AMERICA
(A NATIONAL ORGANIZATION OF CERTIFIED TEACHERS)

PRESIDENT
GORDON KEITH
376 ALMADEN AVE.
SAN JOSE, CALIFORNIA

SECRETARY-TREASURER
HESTON BEAUDOIN
464 COLORADO AVE.
PALO ALTO, CALIFORNIA

Mr. Alex Smith
Supertendent of Recreation
Palo Alto, Calif.

Dear Mr. Smith:

In your efforts to bring a full recreation program to the people of the State of California, you may not be aware of certain injustices to private enterprise incured by this program. The Dance Masters of America, California Club #13, (a national organization of qualified teachers of Dance) would like to bring the following to your attentiion.

There is a strong trend for the City Recreation Departments throughout the state, to offer dance lessons to all ages and in all forms of the dance, at such unfair competitive prices that they are jeopardizing the very existance of an important culturial profession, the private dance school. With prices from 5¢ to 65¢ per lesson as offered by recreation departments, the bonified private dance school cannot possibly compete.

We are in accord with the Recreation departments efforts as an agency for the extension of the President's physical fitness program, and as a means of channeling the activities of our youth away from juvenile delinquency. We also believe that dancing itself in it's many and varied forms is recreation, - BUT THE TEACHING OF DANCE is a PROFESSION and should be left to qualified teachers in private enterprise.

We also believe no governemnt, City, State, or Federal, has the right to enter into direct competition with private enterprise. This is the precept that has built American Business (see Hoover Report). As tax payers and bonified dance teachers, operating individual dance schools, it is the opinion of the Dance Mas ters of America, that the use of tax supported buildings, facilities, and equipment for dance instruction is a definate infringement on the rights of private enterprise.

From the Dance Masters of America viewpoint, and as a tax-saving measure, we believe that there should be an unending vigil kept on "Government in Business, in direct competition to private enterprise".

Thanking you in advance for your kind attention to this matter, and may we please have a reply at your earliest convenience.

Very truly yours,

Gordon Keith

Gordon Keith, President Club #13

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NOTE: Additional copies of this 12-page Supplement are available as follows: Single copy, $1.: 5 copies, $2.: 25 copies, $7.50: 50 copies, $12.50: 100 copies, $18.50; 300 copies, $47.50; 500 copies, $65. Send orders to: DANSTAR PRESS, 376 Almaden Avenue, San Jose 10, Calif.

Our Readers Write...

Dear Editor:

Read with interest your notation, "Leo Kehl completed 48 years of dance teaching on Dec. 6th, 1959. Then you ask, can anyone equal this record? I can. On March 17, 1960 I will have completed 55 years of dance teaching. I expect to teach another 20 years. I still do most of my own choreography (ballet, acro., baton, national) design the pupils' costumes, arrange my own music and play for all performances and recitals. Would do more but I run another business and keep house and there isn't time. How is that for an old fuddy-duddee as some people are calling us old-timers.

Yours truly,
DOROTHY J. DuPerow.
Member of D.M.ofA.—also New England Twirlers Assoc.

ED. NOTE: Anyone with such activities and vitality is not only NOT a 'fuddy-duddee' they're not even old-period. Keep up the fine work, and we'd say yours is a hard record to beat!

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UNIVERSITY TEACHES BALLET

The many pre-teen-age youngsters from a dozen Greater Boston communities who regularly attend classes at the Boston University School of Fine and Applied Arts are not very young college "freshmen." They are part of a 200 pre-ballet and ballet student enrollment, ages 8-19, at the new department of ballet in the University's Arts Center at the School.

The new department is headed by Esther M. Brooks of Cambridge, Mass., an experienced dancer who has toured with ballet companies in Europe and America, a graduate of the American School of Ballet in New York and a teacher who for the last five years has taught in her own successful and professionally esteemed school, the Cambridge School of Ballet.

At the Arts Center, Mrs. Brooks has set up a graduated series of courses starting with a children's class and terminating with a professional class spanning eight years of dance study. The dance program currently comprises 32 classes which are limited to 10 students each, affording the ideal teaching and learning situation. Instructions follow the pattern set by the American School of Ballet and every class has music provided by a live accompanist. Prospective dancers are encouraged to study music as a secondary subject.

Beginning in the spring semester, Vitale Fokine, member of the world-famous ballet family, will be a visiting instructor at the Arts Center. He will teach several professional and special advanced dance classes each week.

ANN ARBOR CIVIC BALLET

Under the talented direction of Sylvia Hamer and Jane Carol Miller, Co-Director, the Ann Arbor Civic Ballet enjoyed a most rewarding 1959-60 year.

In the spring of 1959, the Ann Arbor Civic Ballet presented "Coppelia" by Delibs in a cooperative concert with the Ann Arbor Civic Symphony Orchestra to an audience of 2000 people. This well danced Ballet was costumed by Ardis Mae of Detroit, and sets were designed and executed by Jay B. King. The Ann Arbor Civic Ballet was requested to perform "Coppelia" again in Saginaw for the Saginaw Civic Symphony opening concert and in Plymouth, the following month, with the Plymouth Civic Orchestra. Another 2000 persons were charmed by the performance of featured dancers Evelyn Falatine and Lou MeKush and the superb character acting of Jim Bob Stephenson.

The Ann Arbor Civic Ballet also performed at the Veterans Administration Hospital on November 28, 1959.

Mrs. Elton Magnuson and Mrs. Walter Anicka managed a Children's Bazaar and Concert on December 21, 1959. After the Ballet performance, which was designed primarily for youngsters, punch and cookies were served. In addition, Christmas gifts, made by members of the Ballet Board, were on sale. These gifts, none over $1.50, were geared to youngsters' pocketbooks and for family type gifts.

Under the leadership of Mrs. Ernest Brater, President of the Ann Arbor Civic Ballet Board, plans are now being laid to bring the Chicago Opera Ballet to Ann Arbor on April 6. This is in accordance with our intention of supporting local ballet

How the "American Ballet Theatre" Became an American Tradition in Just 20 Years.

. . . just one of the many pertinent and timely stories in the current Dancer's Notebook — a publication distributed absolutely

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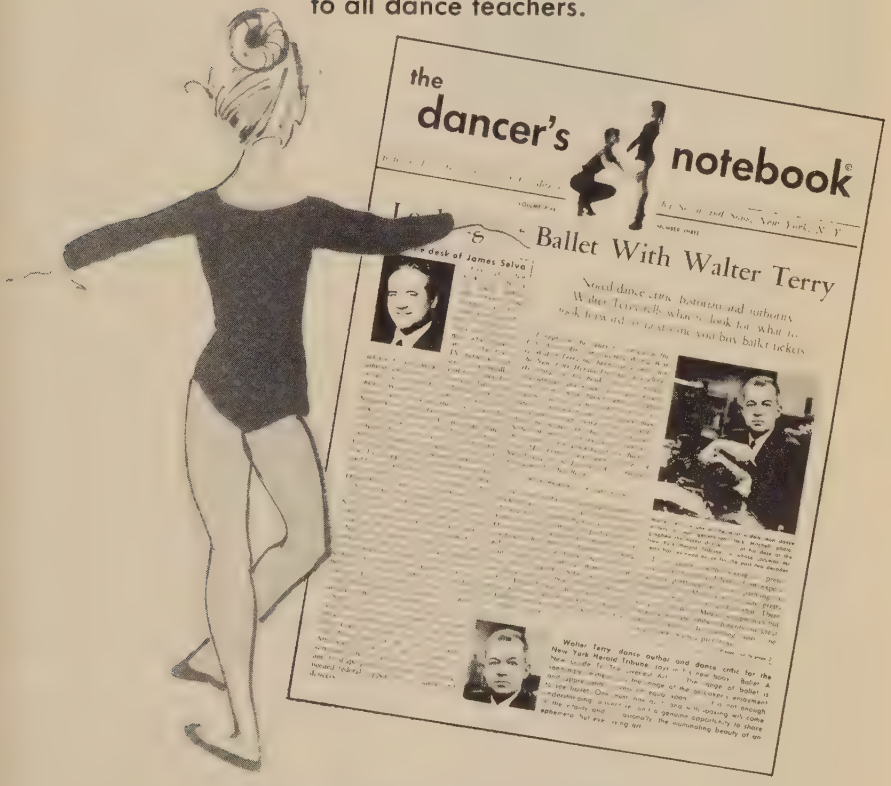

If you're not yet receiving this informative and entertaining magazine, just write us (on your school letterhead), and you'll automatically receive every issue of the Dancer's Notebook without charge.

Dancer's Notebook, Dept. DD 1607 Broadway, New York 19, New York

Nico Charisse coaches Annette Bertrand in a Modern Jazz number while Sandra Norans observes.

BALLET MUST YIELD TO PROGRESS BELIEVES NOTED DANCE TEACHER

By MARY COLE DORAN

A proponent of the belief that ballet must yield to progress if it is to flourish, Nico Charisse, recognized as a master of classical ballet technique, defined that progress as greater freedom, more speed, and more expression achieved through some departure from the "gospel of ballet."

Charisse was in Lake Charles last week to instruct area dance teachers and their students in the techniques which "aim to free the serious dancer from the bonds that have tied him to the sterility of the past, yet permit him to grow conscientiously in the soil of ballet tradition."

These "professional secrets" as Charisse terms them, were acquired in a lifetime in show business and in practical experience in studying, performing, teaching, and directing—plus lessons learned by observing some great dancers of our time. He has expounded his philosophy of creative expression through the medium of ballet in a book entitled "Ballet for Today."

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—Marie D. Miller.

How the "American Ballet Theatre" Became an American Tradition in Just 20 Years.

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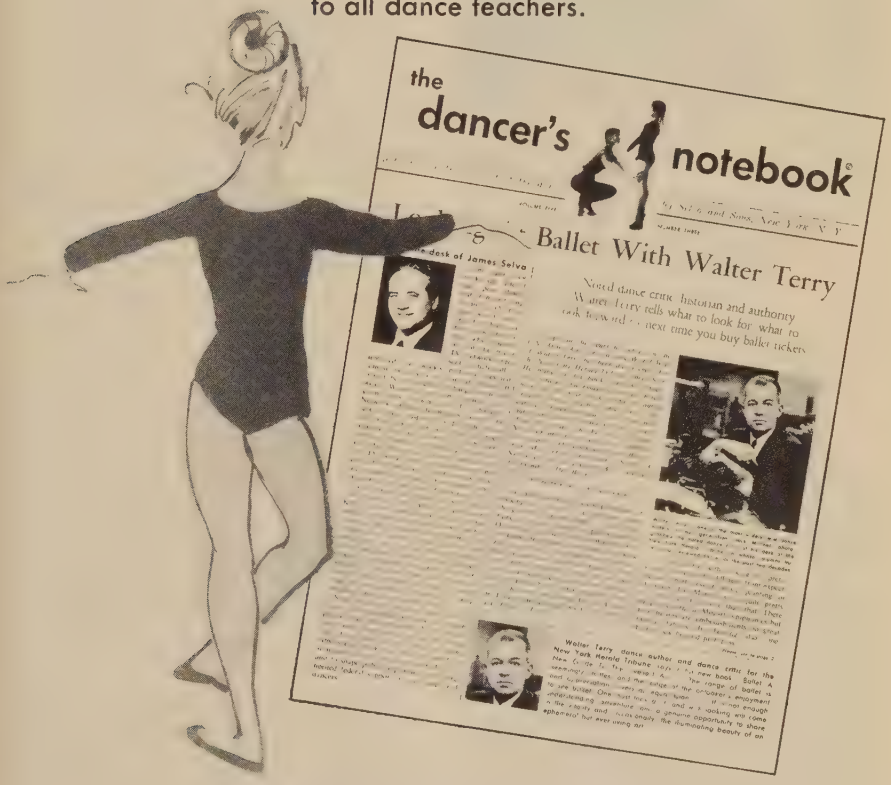
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Nico Charisse coaches Annette Bertrand in a Modern Jazz number while Sandra Norans observes.

BALLET MUST YIELD TO PROGRESS BELIEVES NOTED DANCE TEACHER

By MARY COLE DORAN

A proponent of the belief that ballet must yield to progress if it is to flourish, Nico Charisse, recognized as a master of classical ballet technique, defined that progress as greater freedom, more speed, and more expression achieved through some departure from the "gospel of ballet."

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—Marie D. Miller.

THEY'LL NEVER BELIEVE ME
by
Lyn Dellis

The critics have acclaimed
That my mambo is just right
Who am I to explain
Its 'cause my shoes are tight?

ALAN HOWARD, GUEST TEACHER

Alan Howard, who recently completed his 11th season with the famed Ballet Russe de Monte Carlo, will be guest teacher at the San Francisco Academy of Ballet in San Francisco during Carolyn Park's visit to Russia. Mr. Alan begins his instruction at the academy on May 2, 1960. On April 21, he will dance four acts of Swan Lake in Chicago and then on to El Paso, Texas, where he will dance with Borowska, before coming to San Francisco.

INTERNATIONAL DANCE THEATRE

Madelynne Greene, critically acclaimed as America's leading folk dance authority, will present her International Dance Theatre in its 15th annual concert May 1 at Marines Memorial Theatre, San Francisco. The varied and colorful program of numbers never before seen here is the result of Miss Greene's extensive travels, her expert musicianship and her ability to search out native teachers who still perform the classical and traditional dances of their countries in a pure form as they were danced centuries ago.

One of the highlights of the program is the Mexican Religious Dance. As performed for American audiences, the essence of the dance

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requires three minutes to portray. But Miss Greene, in learning it from the religious group in northern Mexico, was once obliged, as part of the dedicated ensemble to dance the ritual from 5 a.m. to midnight.

Another is the dramatic Scottish Battle Scene, a moving and exciting series of dances which include "The Lochaber Broadswords," with eight men performing intricate steps over eight crossed swords. If one sword is touched it is an ominous sign as to the fate of the battle.

The 'round-the-world folk dance tour also includes the Bavarian Beer Garden "Schuplattler"; "Petruninio," a Bulgarian Shope; "La Bamba," a spectacular number from Vera Cruz; Chinese music played on ancient instruments by Prof. Ho Ming Chung; "Munieras," a dance of Basque fishermen; "Kentucky Running Sets"; an "Irish Group"; "English Fair"; and "Cable Car Crossing," vignettes of San Francisco neighborhoods of 30 years ago. Connie Bowen will sing new and old ballads. A short narration will precede dances.

SHALL WE DANCE? . . . CUBA and U.S. SAY "YES"

At political and economic levels, Cuba and the United States face more serious strains daily, but when it comes to dancing, the two countries are friendly and sociable partners.

On March 27, the American Ballet Theatre boarded the Cubana Airliner for Havana to participate in Cuba's first International Festival of Ballet. At the invitation of the Cuban Tourist Commission and under the auspices of the President's Special International Program for Cultural Presentations, the American Ballet Theatre appeared at the Teatro Auditorium from March 28 through April 2nd.

Famous for its diversified repertory which is unmatched anywhere in the world today, the American Ballet Theatre presented to the Cubans such classics as "Les Sylphides," "Nutcracker Pas de Deux," and such typical American ballets as "Fancy Free," "Billy the Kid," and "Fall River Legend." The Cubans are interested particularly in this last-named ballet which is based on:

Lizzie Borden took an axe
And gave her mother forty whacks;
When she saw what she had done
She gave her father forty-one!

The unusual interest in this ballet probably started when Cuba's own prima ballerina, Alicia Alonzo appeared in the premiere in April 1948.

The company of 50 dancers per-

formed ballets. Lucia Chase, co-director was with the company. While in Havana, rehearsals continued for the 20th Anniversary season to be given at the Metropolitan Opera House April 19-May 7. Birgit Cullberg, famous Swedish choreographer, accompanied the dancers to rehearse her new ballet "Lady From The Sea" which will have its premiere during the New York season.

America's "Dancing Diplomats," The American Ballet Theatre, were honored by receptions given by the Cuban government March 28, and the American Embassy March 30.

The Cecchetti Junior Ballet Company of Southern California presents **Hansel and Gretel,** April 23-24, at the Wilshire-Ebel Theatre, Los Angeles, California.

Pictured: Gretel, Linda Hughes, of Burbank; Hansel, Marcia Garvey, of North Hollywood; Witch, Ellen Davis, of Canoga Park.

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HOW TIMES CHANGE!

by William D'Albrew

A recent perusal of the January, 1914 New York Times would indicate that the criticism received by rock 'n roll is mild indeed compared to the furore caused by the introduction of the tango less than fifty years ago. Under headlines such as "Tango Flourishes Despite Boycott," "Cardinal Farley Has Inaugurated a Crusade Against the Modern Dances," "Foreign Tangoists Checked by Police of Munich," "Teachers and Pupils Removed from Dancing Floor" and "Rome Tangoes Despite the Church," poured the censure. Full pages were devoted to editorials, letters to the editor pro and con, and comments of various notables—church leaders, society leaders and international figures. Special cabled reports from foreign correspondents brought news from all parts of the Western World, and while it undoubtedly was a very serious matter then, it seems very strange now.

It was reported that the police of Munich, Germany had issued an order forbidding offensive dances, including the tango, in public. The Austrian-Hungarian Army Corps Command gave orders that officers in uniform were not to dance the tango, and the Pope, the Kaiser, the King of Italy, the King of Bavaria and the Queen of England all went on record as disapproving the dance.

Taken from the pages of the Times are the following comments:

The Duchess of Norfolk: "In my opinion such dances are not desirable, for the tango in itself and in the comments that it leads to is surely foreign to our English nature and ideals, of which I hope we are still proud."

Lady Layland-Barratt: "It is an immodest and suggestive dance, altogether impossible for any girl of

refinement or modesty."

The Archbishop of Lyons made this pronouncement: "This abominable dance kills virtue and gives rein to every appetite," and a Parisian playwright said bluntly, "It is disgusting. I consider a mother that would allow her daughter to indulge in this sort of exhibition is either a fool or mad."

From Geneva, Switzerland came the news that "In the Swiss winter hotels the tango is danced from after dinner to dawn—of course, by foreigners, mostly English and American, but in most Swiss cantons it is prohibited."

Perhaps this item cabled from Rome epitomizes the change that fifty years can bring in journalism, social patterns and morals, and dancing:

"A well known hostess here was put in a disagreeable position through the tango, although she dances it herself. The other day at a reception in her house she stopped dancing as she became aware that all eyes were turned on one spot. She found a couple indulging in the tango in its extreme form. Taking her courage in both hands she stopped them, saying that she could not allow such dancing in her home. The dancers, one of whom was an American, were offended and departed, leaving divided opinion behind them."

It was reported that the Pope had seen the tango danced so that he could judge for himself whether it was immoral, and after watching it, "his brow pursed with a look of stupefaction," remarked that if it were a penance it would be considered cruelty.

Perhaps for the first and only time in recorded history a professor of dancing sued a French Archbishop for damaging his business. The following news item describes the incident, but unfortunately I was unable to find the outcome of this rare case.

"Paris — Jan. 28 — The action brought by a professor of dancing against the Archbishop of Paris on

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The Special 12-page Supplements in this issue on 'Private Dance Schools versus the Recreation Departments' are available as follows: Single copies, $1.; 5 copies $2.50; 25 copies, $7.50; 50 copies $12.50; 100 copies, $18.50. Send orders to: DANSTAR PRESS, 376 Almaden Ave., San Jose 10, Calif.

Teachers' and Students' section

News Briefs

account of the latter's prohibition of the Tango will, it is expected, come before the Paris courts within the next fortnight. The professor claims $4,000 damages alleging that the Archbishop by the prohibition has caused him to lose a great many pupils this fall in fashionable circles. In the meantime, a contest for the Tango championships of the world is being arranged to begin next Monday."

A special cable to the Times from England stated that in order to discover the popular opinion of the tango the management of one theatre was about to give a special performance of the dance by leading exponents. Every spectator would receive a slip of paper on which he or she would be asked to express his or her views. To the performance would be invited the society leaders who had denounced the dance and also leaders of the church.

That may have been the turning point towards the world finally accepting the tango, for not long after that the Times carried a headline in enormous type declaring "All New York madly whirling in the Tango"; "Miners Theater in the Bronx holding Tango contests on the stage," etc. etc.

After the storm and thunder had spent itself, the Tango survived, destined to achieve greater heights of popularity than any other dance has ever achieved, and the world went on to consider a more serious problem; namely, the First World War.

● Marge and Jim Long who operate their own studio in Erie Pennsylvania will conduct a Dance-Centered Camp on the Great Lakes this summer. Teaching with them will be Ben Hassen, famed acrobatic performer and instructor.

● Russ Morgan plays nightly at Myron's Ballroom in Los Angeles. Dance contests which are open to anyone are held each Thursday in Foxtrot and Waltz.

● The National Council of Dance Teacher Organizations held an Executive Board meeting followed by a General Meeting on March 6 in New York City at the offices of Dance Magazine.

Secretary Catherine McVeigh, Treasurer Dorothy Duryea Ohl and publicity chairman Lillafrances Viles,

read reports.

Refreshments were served, courtesy of Mr. Rudolph Orthwine, Toni Holmstock, Donald Duncan, and the chairman, Helen Wiches Reid.

Three more clubs now belong to the National Council—Dance Masters of America, Inc., New Jersey Association, and the Texas Association.

At the meeting there were representatives from the Boston Club: President Russell D. Curry and Katherine Dickson; Dance Educators of America, Inc., president Lillafrances Viles, secretary-treasurer Viola Kruse, and training school chairman Skip Randall.

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● On April 24, 1960 Daniel Nagrin will perform his program of "Dance Portraits" and teach an open master class at the Wollaston Dance Center, Wollaston, Mass. The Contemporary Dancers of Boston under the direction of Albert Pesso are sponsoring the program.

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DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

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Curtis and Harfield Weedin were the recipients.

DANCE MASTERS of AMERICA Club 13 held One-Day Convention at the Sir Francis Drake Hotel, March 6th, in San Francisco. The faculty included: Rob Barran, Jazz; Mona Frances, Ballet; Johnny Soiu, Children's Formation Work, William D'Albrew, Cha Cha and Tango, and Charles and Margaret Baker, Cotillion. George Elliott presented a showing of the Star Ball Film from England.

CECCHETTI COUNCIL of AMERICA Northern California Committee announces regular monthly teachers' classes will continue with Olga Fricker, C.A. Examiner on March 13 and April 10 at the Mason-Kahn Studio in San Francisco. Summer School will be held in Carmel, Calif., July 17-August 13 and classes are open to students grade 2 and over as well as teachers. For further information write to: Olga Fricker, 6009 West Olympic Blvd., Los Angeles 36.

DANCE MASTERS of OHIO will hold a One-Day Meeting October—, 1960 at the Cleveland Hotel in Cleveland. As of July 1, 1960, Clement Browne's resignation as secretary to DMO will become effective. Mr. Browne has been secretary for the past 15 years and has never missed a meeting.

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5532 N. Rosemead Blvd., Temple City, Calif.

Shown above is Leticia Jay who will perform May 22, at 3 P.M. at the Henry Street Playhouse in New York City. Appearing with Miss Jay will be one of her pupils, Ednamati. The program will consist of both traditional Eastern (Hindu and Indonesian) and West-East Creative works.

Shown above are members and their assistants who attended the 29th Annual Convention of the Louisiana Association of Dance Masters at the Roosevelt Hotel Nov. 27-29, in New Orleans, La. On extreme sides of photo are: L to R, (2nd row) Bob Audy, Jazz and Earl Warner, Acrobatic. L to R (3rd row) Phyllis Kapp, East Indian and Thomas Armour, Ballet. Not shown in photo, Val Escott, Ballroom.

KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

INTERNATIONAL WALTZ FORMATION ROUTINE

SET TWO:

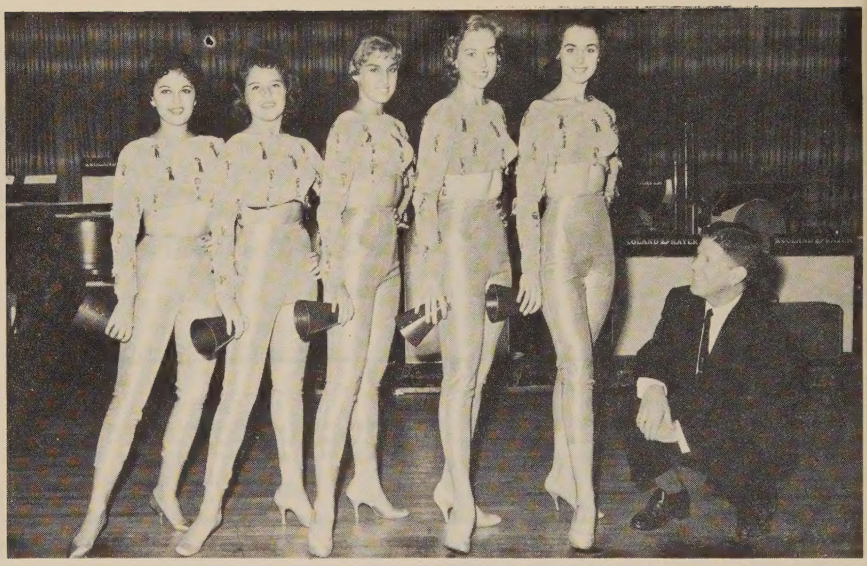
(a) Couples 1-3-5-7 dance to center with drag hesitation back lock and back lock check (hesitation) and then out with half of natural turn and twist turn ending facing outside of circle. **6 BOM**

(b) Couples 2-4-6-8 dance spirals in place during (a).

(c) Couples 2-4-6-8 dance to center with drag hesitation back lock and back lock check (hesitation) and then out with half of natural turn and twist turn ending facing outside of circle. **6 BOM**

(d) Couples 1-3-5-7 dance spirals in place during (c).

(e) All couples change partners twice by turnnig the first whisk to face inside of circle sending partner to next man by underarm turn. **4 BOM**



Buster Cooper is shown with the 'Cooper Dancers' who appeared recently with Rudy Vallee. The girls will assist Mr. Cooper by demonstrating the routines he teaches at his Work Shop on June 13 to the 17. (Location of Work Shop was not received at press time.) Buster will also teach the first week in July for the Mid-West Dance Association as well as for D.E.A. in N.Y. City, July 18th.

NOTICE: Due to space limitations the second installment of Ballet for Today by Nico Charisse will appear in the June issue of Dance Digest.

SUMMER ACROBATIC TOUR SCHEDULE of JAMES A. ROZANAS and STAFF

JUNE 5-6-7-8-9
ANNETTE GINTHER DANCE STUDIOS
5540 West 29th Ave., Denver, Colo.
Phone BE 7-3588

JUNE 13-14-15-16-17
LA VERNE HUDSON — NEW Y. W. C. A.
1111 S.W. 10th Ave., Portland, Ore.
Phone PR 5-7623 or PR 5-6381

JUNE 20-21-22-23-24
BETTY MAY DANCE STUDIO
1052 Guerrero St., San Francisco, Calif.
Phone VA 4-6057

JUNE 27-28-29-30-JULY 1
BERKELEY Y.M.C.A.
2001 Allston Way, Berkeley, Calif.
Phone AS 3-6800

JULY 5-6-7-8-9
BETTY DALI STUDIO
1307 Fordham, Modesto, Calif.
Phone LA 2-6119

JULY 11-12-13-14-15
LES WILLIAMS DANCE STUDIO
528 No. San Mateo Drive, San Mateo, Calif.
Phone DI 4-5521

JULY 18-19-20-21-22
CAROL JEAN - LIVERMORE HIGH SCHOOL
600 Maple St., Livermore, Calif.
Phone HI 7-3559 or HI 7-3535

JULY 25-26-27-28-29
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